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KUNKEL'S MUSICAL REVIEW

AUGUST, 1901

Vol. 24. No. 8. Whole No. 284

32 PAGES OF MUSIC AND MUSICAL LITERATURE

IN THIS NUMBER.

CONTENTS

PIANO SOLOS.

ASCHER-BUELOW. Leaves and Flowers.
No. 1. Prelude.
No. 24. To the Circus.

KUNKEL, JACOB. Heather Bells Polka.

SIDUS, CARL. Il Trovatore.

PIANO DUET.

KUNKEL, CHARLES. 'Fo' de Wa'.

SONG.

ARMSTRONG, W. D. Listen, Sweet Bird.

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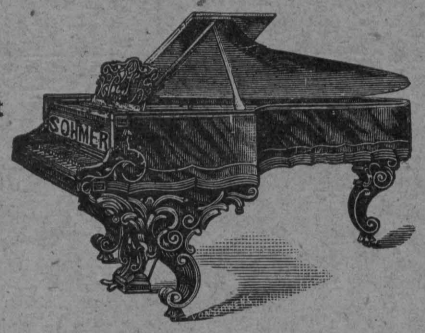

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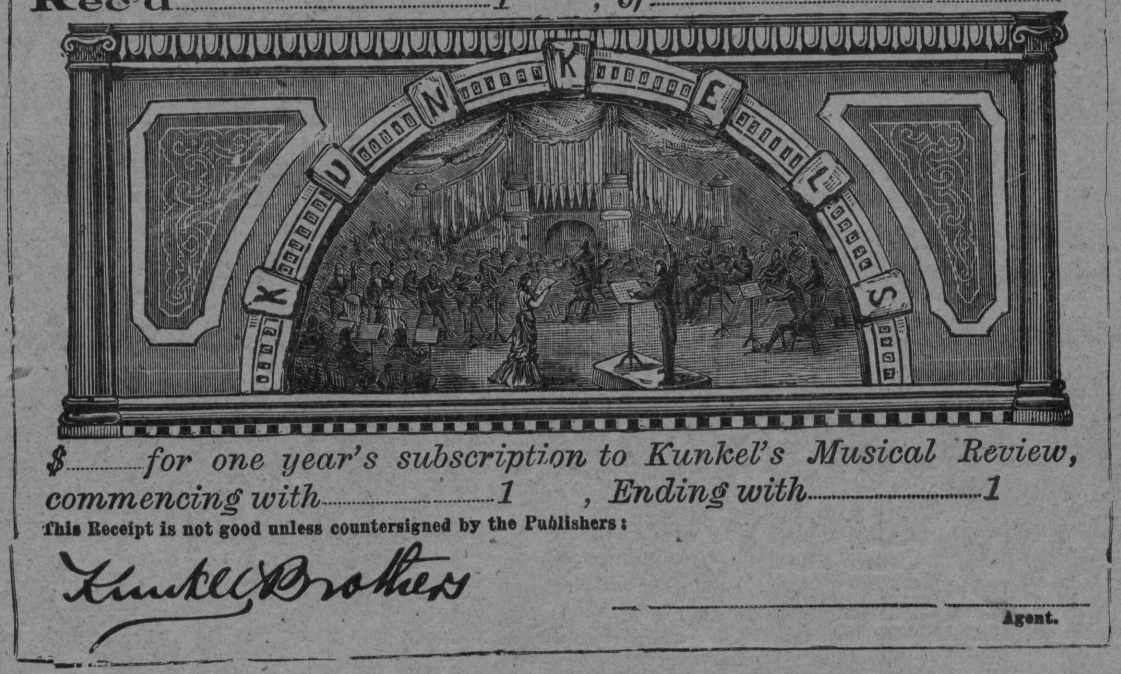

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A TRIBUTE TO RUBINSTEIN.

In an article by Madame Marchesi which appeared recently that well known authority in matters musical says concerning Rubinstein: How unlike the French composer was Anton Rubinstein! He was all life, all artistic purpose, all strength, courage and decision. One must have seen this Titan at the piano to understand his nature. But he, too, was in life a simple, modest man, free from all affectation. To hear Rubinstein play was a rare delight, and for thirty years he was to me a true friend. He often sought to engage me for the St. Petersburg Conservatory, but I withstood his entreaties, dreading for my family and myself the severe climate of Russia. The last days of the celebrated artist were most gloomy, for he lost his sight; his death, which occurred but a few years ago, was unexpected, almost sudden. Some years ago both Liszt and Rubinstein were present at a musical soiree at my house, at which Saint-Saens played a fantasia on "Faust" by Liszt, while Calve sung an air from Gounod's setting of Goethe's poem, and Emma Nevada the air from "Mireille" of Gounod. Rubinstein bore a strange and striking resemblance to Beethoven.

MASCAGNI AND THE MANAGERS.

A funny story is going the rounds in Paris, says an exchange, about the great Italian composer and conductor Pietro Mascagni and the American managers who are said to have offered him $80,000 for an eight weeks' tour of the United States with an Italian orchestra to play the music of his operas, "Cavalleria Rusticana," "L'Amico Fritz," and "I Rantzau."

These managers, Klaw and Erlanger of New York, according to the story, want to cancel the contract now because Mascagni refuses to let his hair grow a la Paderewski, or to otherwise give himself the conventional look of an inspired genius, deemed necessary to draw large audiences of women.

A PARISIAN musical critic, Mr. Camillo Bellaigne, has discovered that Mazzini discovered the principles of Wagnerism before Wagner himself! He declares "there is not a truth in the new faith, the faith so completely German, of which an Italian has not felt the mysterious approach and, in advance, the exact definition."

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THOMAS M. HYLAND, . . EDITOR

AUGUST, 1901.

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WHEN MAY CHILDREN OF A TENDER AGE BEGIN TAKING PIANO LESSONS AND HOW SHOULD THEY BE TAUGHT?

THESE are important questions in which every pianist is deeply interested, since on their proper solution depend the saving of much time and money as well as the laying of a solid foundation and the careful and systematic advancement of the pupil.

A child may begin taking piano lessons at as tender an age as six years. It is not to be expected, of course, that a child of six or even nine years will study with that attention which is necessary when once serious work is begun. But under the guidance of a capable and lovable teacher, who will give the child a short daily lesson of from fifteen to thirty minutes, the drudgery of practice will not be apparent. The child will be gradually and almost unconsciously led through the early stages of music and prepared for the more serious and advanced work to come. With the teacher present at practice, the little hands will be saved from the many pitfalls that beset their way and faults that arise will be nipped in the bud, as it were, and corrected then and there.

Giving a young pupil, say one or two lessons a week, and letting it grope its way in the dark the rest of the time is a sheer waste of time and money. Arrangements can be made with a reputable teacher to oversee the daily practice of the pupil at but a moderate price that will be trifling compared to the results achieved in the work of the pupil.

When the pupil has become sufficiently advanced to think independantly and recognize the value of careful practice, the daily services of the teacher can be dispensed with and lessons taken once or twice a week. One of the hardest trials in the life of the conscientious teacher is to come across pupils who have been in the hands of careless and incapable teachers. Far better would it have been if the pupil had never taken a lesson from such a teacher, since the work must be undone and a proper foundation laid.

Parents owe it to themselves and their children to look more to the musical training of their children—to put them into competent hands and have them guided carefully in their earlier years.

ST. LOUIS EXPOSITION.

The 18th Annual St. Louis Exposition opens September 9th, and promises to be one of the most successful in the history of the Exposition. The exhibitors include the Philadelphia Commercial Museum which will show Mexican, Japanese, Chinese, and other foreign exhibits.

The Louisiana Purchase Exposition Association promise a most interesting feature in showing plans and schemes for the 1903 World's Fair.

A number of attractive electrical exhibits are also promised. An interesting feature will be the Art Collection which will comprise most of the finest paintings owned in St. Louis, and many of the treasures of art lovers here will be publicly exhibited for the first time. The Art Exhibit will be well worth a visit.

The comfort of visitors will again be made the first consideration. A free nursery for infants will again be provided. Free admission to the Exposition will be given to children under the age of six; between six and twelve, 10c.; and all over twelve, 25c.

The music this year will be kept up to its former high plane, Seymour's Band of fifty soloists having been engaged to give four concerts daily, which will be supplemented at the evening concerts with vocal music—solos, quartets and choruses. Those who remember Seymour's success last year under many disadvantages in the Coliseum will be delighted to learn that the concerts will be given this year in the magnificent Music Hall, and the probability is that its enormous seating capacity will be taxed to its utmost at every concert.

The principal free attraction in the Coliseum will be a series of "Living Pictures of the Louisiana Purchase," gotten up on a scale commensurate with the purchase, and of the Coliseum which is the finest concert and convention hall in the world, with a seating capacity of 15,000 so arranged that all can hear.

FRANK DAMROSCH ON CHOIR MUSIC.

This authority on matters musical is credited with having expressed himself, in a recent interview, as follows: The quartette choir is frequently nothing but a means of entertainment and for that very reason the better the quartette the less it is suited to a church service. As a matter of fact, many church people have no hesitancy in saying that they want fine music in the church simply in order that people may be attracted to the service.

While I personally enjoy the singing of a first-class quartette, I consider that church music must be more than a mere appeal to the musical or artistic sense. The element of worship must predominate, and for that reason that class of music which does not bring the individual performer prominently before the congregation, but which attracts the attention of the audience to the character of the music itself and brings out the religious feeling of the listener, will be much more in conformity with the character of a church service.

These are the reasons why I consider a chorus choir preferable to a quartette. I must admit that in the present condition of musical education in this country, the volunteer chorus choir is as a rule unsatisfactory but it seems to me that a paid choir can be organized in any church where the present quartette costs from $2000 to $2500 per year. Very good singers could be obtained for $3 a Sunday on the outside, and as the choir is frequently dispensed with in the summer, they would need to be paid for only forty Sundays in the year, and a chorus of twenty could thus be maintained for $2400 a year. In many cases it would be unnecessary to pay as much as $3 per Sunday.

As to whether the members of a church choir should be professing Christians; in other words whether they should believe that music is the expression of divine thought and feeling and that therefore any person who leads a moral life and is musically gifted, be his personal belief what it may, can give adequate musical expression to religious feeling.

"Where in the church should the choir be

located ?" I do not care where it is so long as one cannot see the women's bonnets. If the choir is placed in view of the congregation, I think the singers should wear vestments. It is better, as a rule, to have the choir out of sight.

IF the student will abandon the idea that he is an accomplished musician with little to learn, and will lay himself out to receive, he will soon realize the truth of the saying that "Art is long, but life is short," and when he reaches that point there is some hope that he may, in the course of time, become a good musician according to the best standard.

MR. CHARLES GALLOWAY, the talented St. Louis organist, gave a series of three recitals on the great organ in the Temple of Music on the Pan-American Exposition grounds at Buffalo, with immense success.

THE true aim of art is to teach, to elevate gradually the soul of mankind. I do not believe there is a more beautiful mission in the world than that of the artist who understands the role he is called upon to play in this world. It is not only an artistic education, but a truly spiritual one which the pupils must receive in the second and more important phase of their instruction. — Vincent d'Indy.

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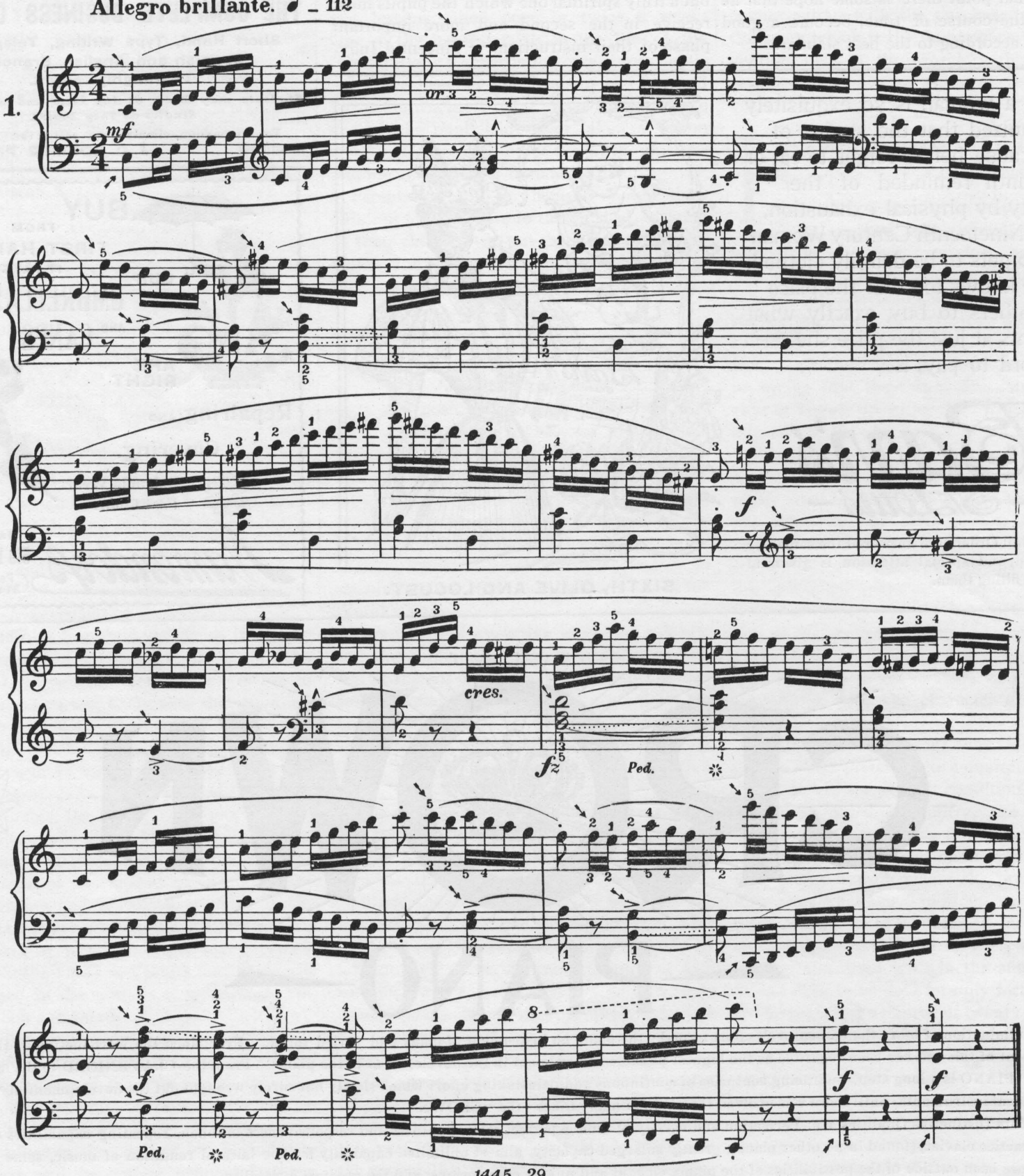
PRELUDE.

Ascher – Bülow.

Allegro brillante. ♩ – 112

1.



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HEATHER BELLS POLKA.

(New, Revised Edition.)

Jacob Kunkel.

Vivo ♩ - 132.

Scherzando.

mf *p*

scintelante. *f*

Ped. ✲

Copyright_Kunkel Bros. 1886

f

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped Ped. Ped. Ped

Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

p

Ped. ✲ Ped. ✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲

8 8

Ped. ✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8

Ped. Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p

Ped. Ped. ✲ Ped. Ped. ✲ Ped. ✲

cres. *p*

Ped. Ped. Ped. Ped. Ped. ✲ Ped. ✲ Ped. ✲

1. 2. *f*

Ped. Ped. ✲ Ped. Ped. Ped. ✲

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped.

cres.

p

Ped. Ped. Ped Ped.

8

mf

Ped. Ped. Ped. Ped Ped. Ped.

8

p

Ped. Ped.

8

Ped. Ped Ped. Ped. Ped. Ped.

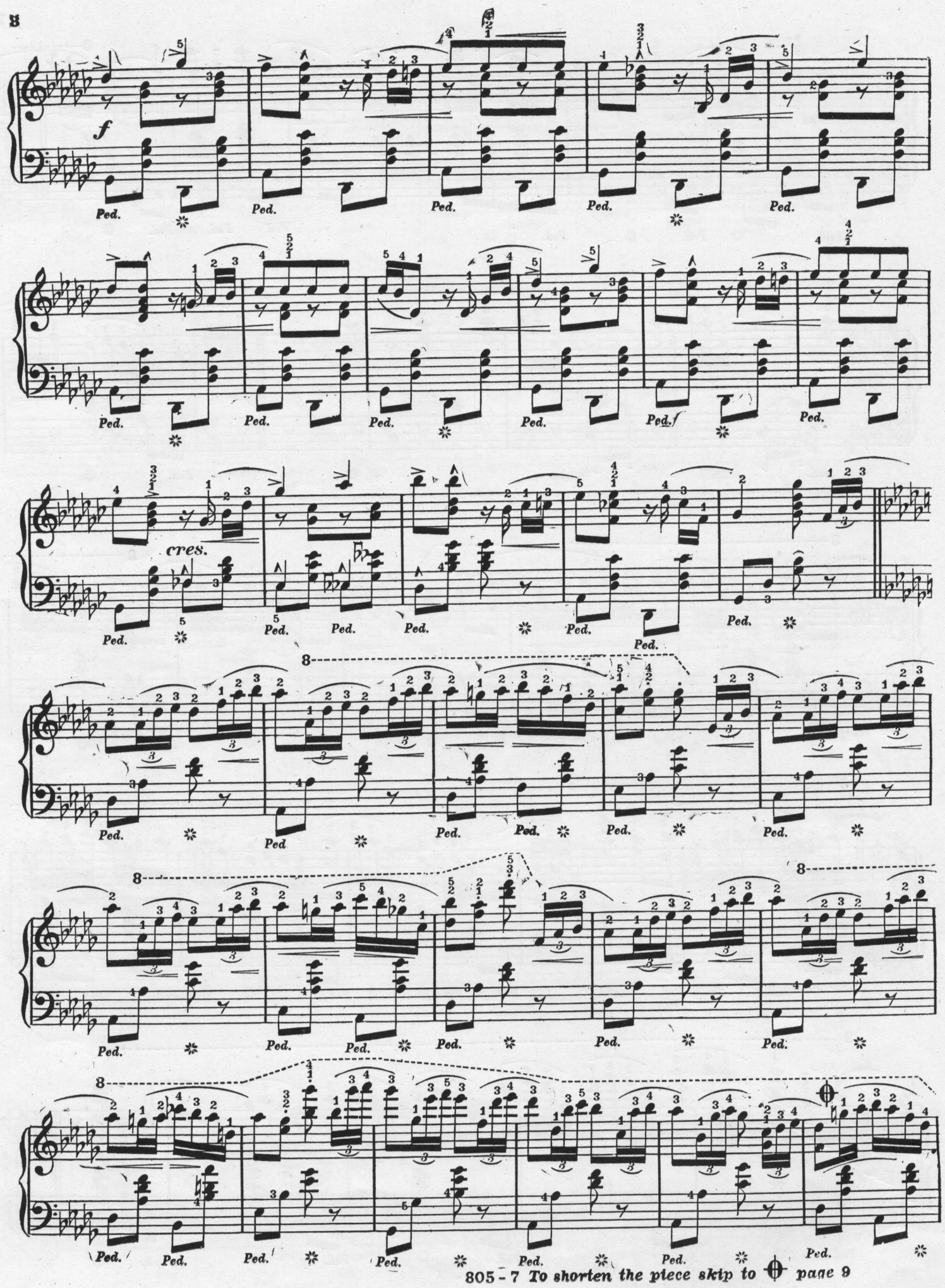
8 8

Ped. Ped. Ped. Ped. Ped. Ped.

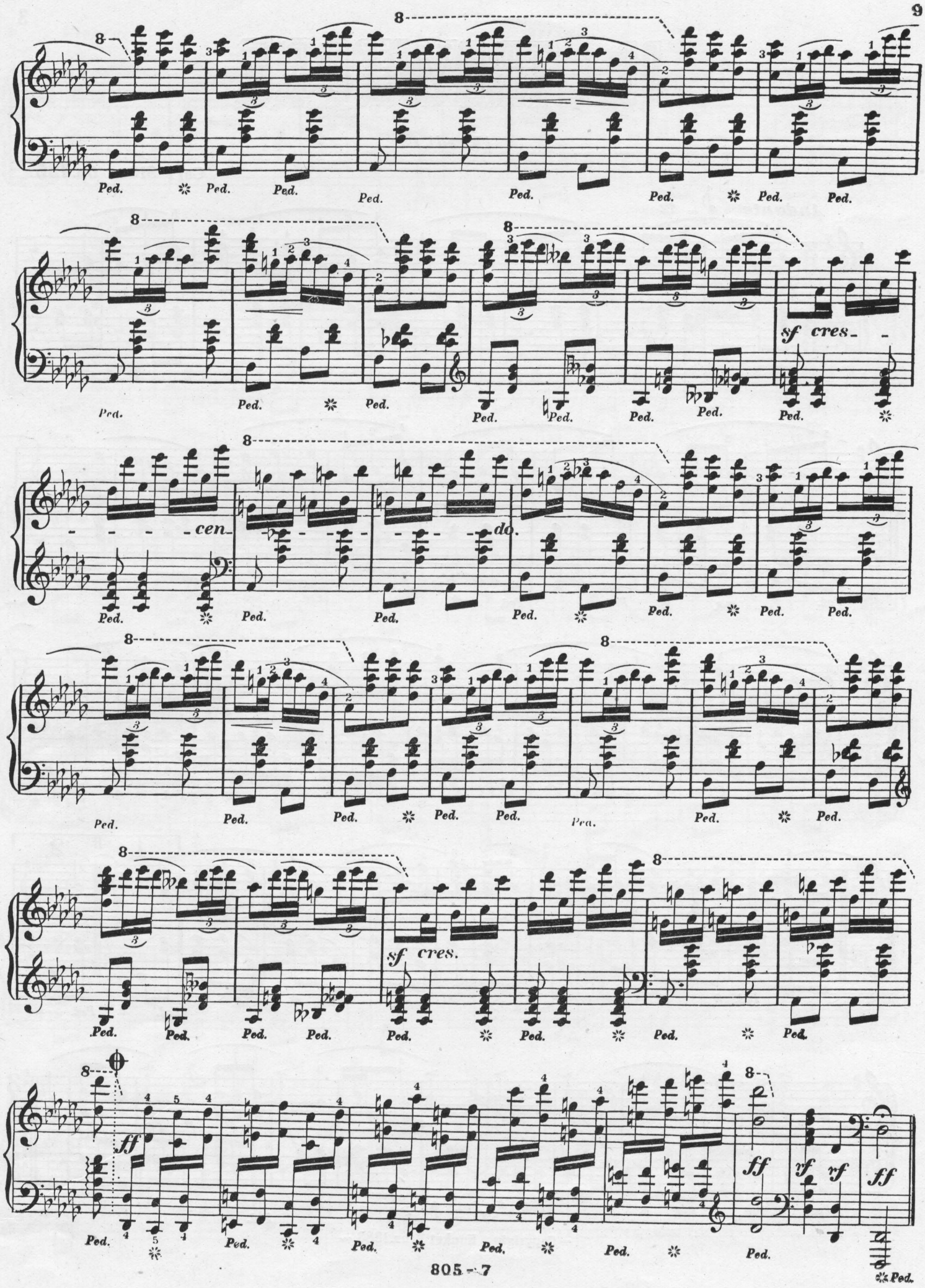
8

f

Ped. Ped. Ped. Ped. Ped.



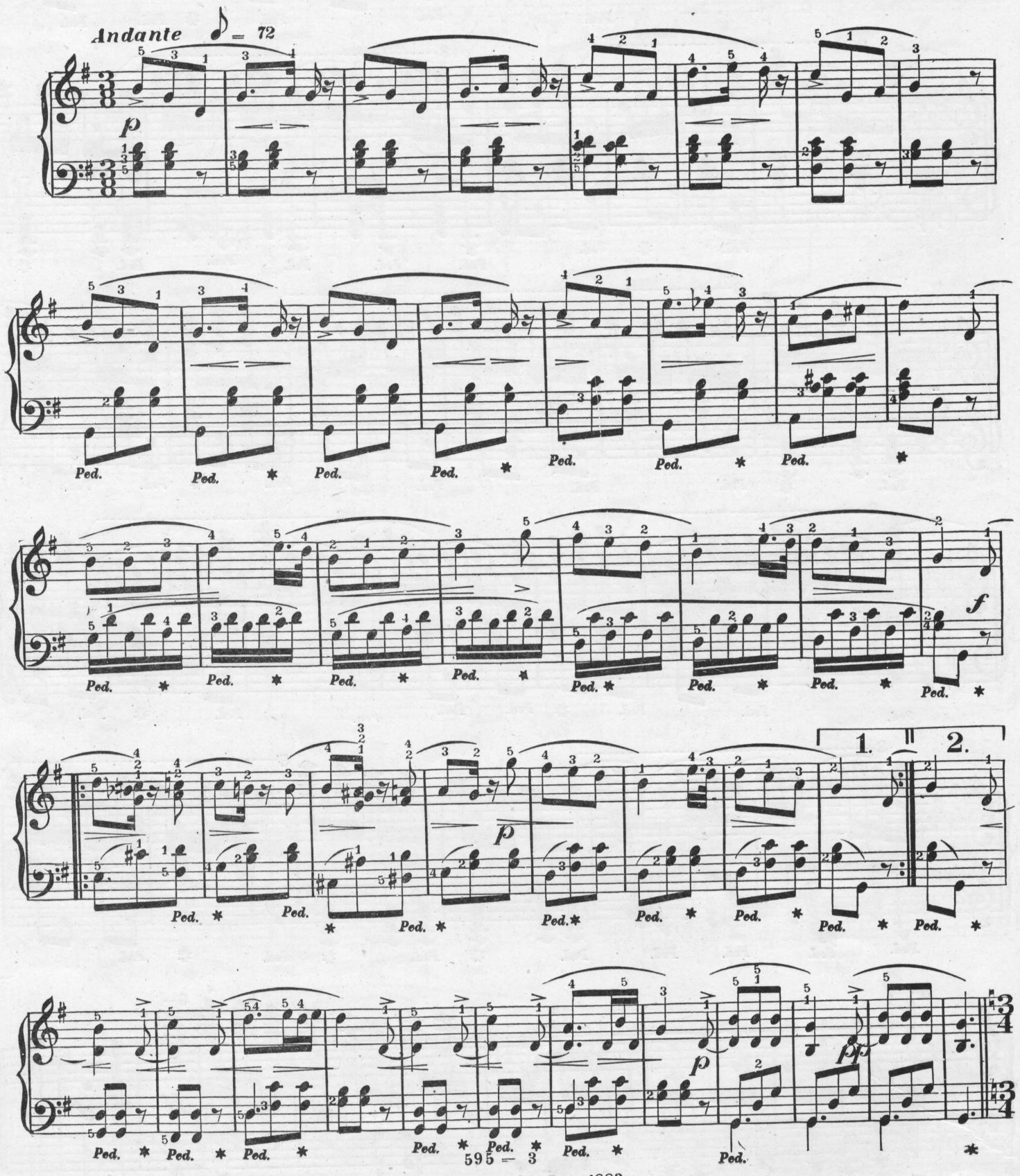
805 - 7 To shorten the piece skip to ⊕ page 9


sf cres-
-cen-
-do.
sf cres.
ff
rf
rf
ff

IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.



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4 *Vivace*

Allegro ♩ = 138.

Moderato ♩ 60

p *Cantabile.*

rit.

Ped. * Ped.*

Allegro 𝅗𝅥 = 96.

f

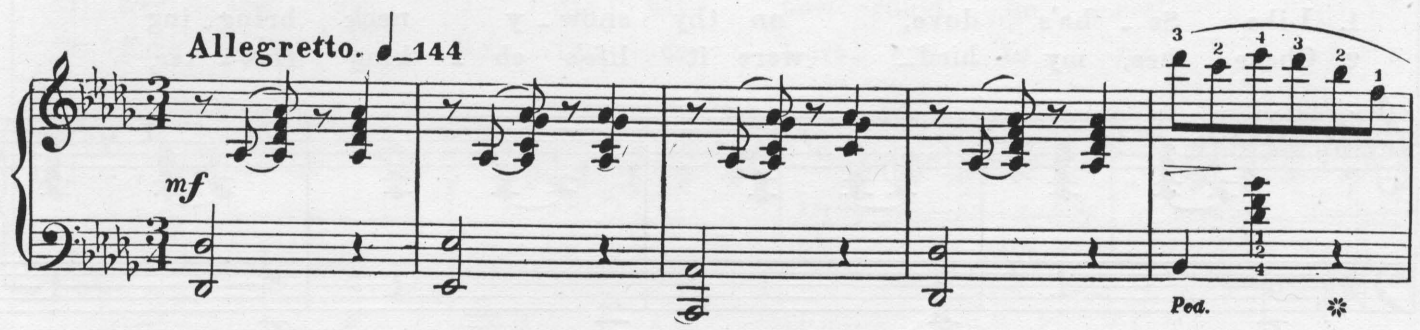
f *f* *f* *sf* *sf* *ff*

Ped. * Ped. * Ped.

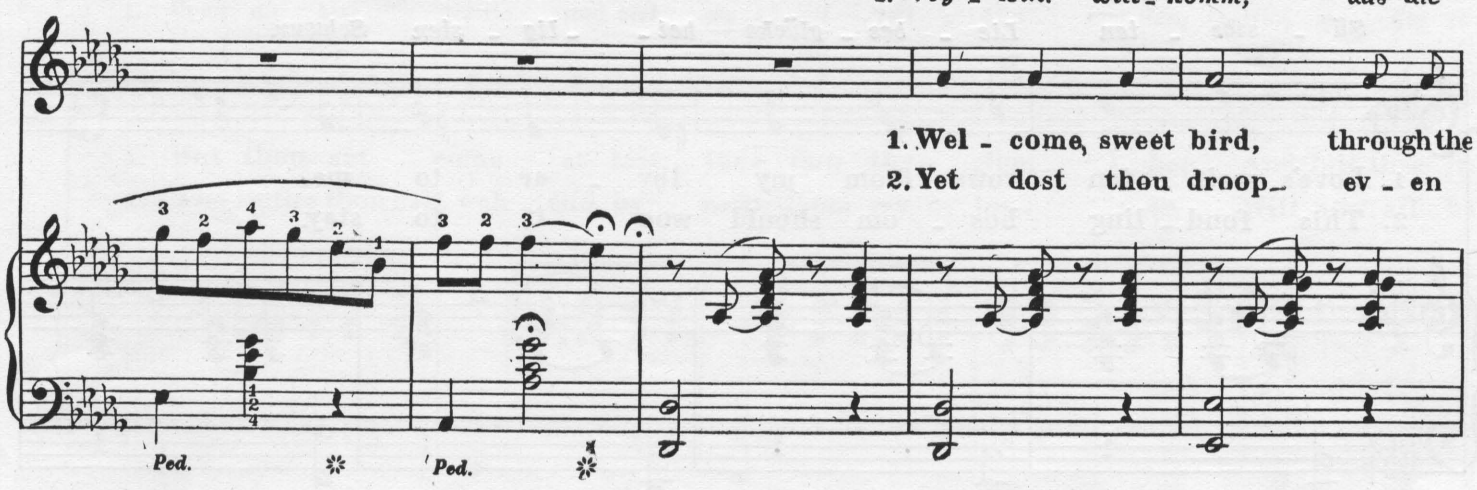
WELCOME, SWEET BIRD.

(WILLKOMMEN, LIEBES VOGLEIN.)

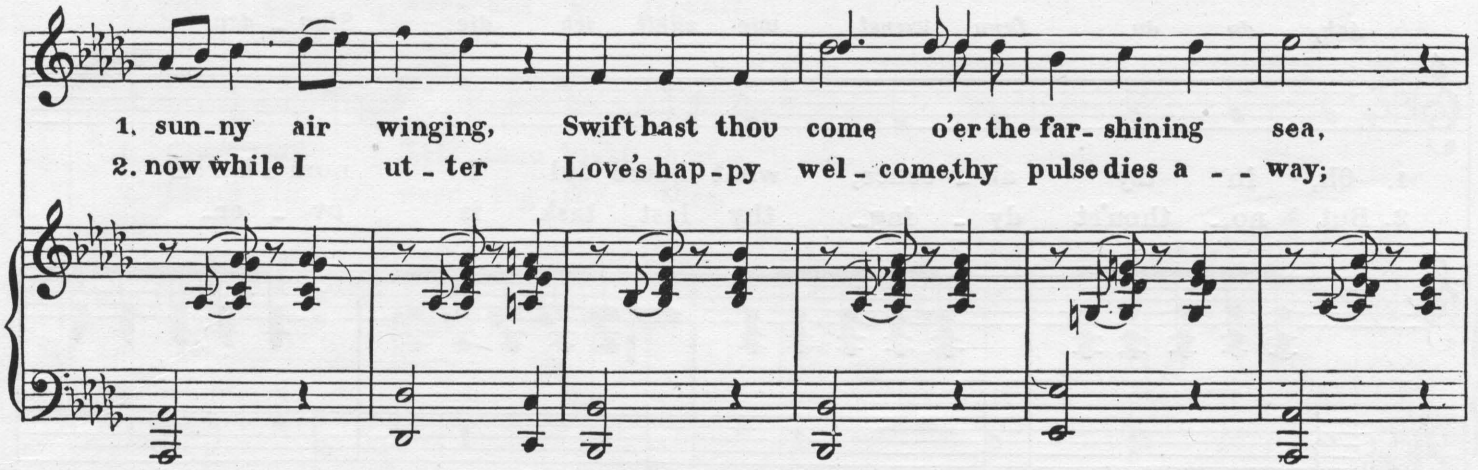
Words by Thomas Moore. Translation by H. Hartmann. W. D. Armstrong.



2. Vög - lein, du sinkst! Soll ich
1. Vög - lein. will - komm, das die



2. träumen und sin - nen! We he, dein Herz' über - wäl - tigt nun stockt!
1. Lüf - te früh - mor - gen Sach - te durch - schwebt über Was - ser und Flur.



There is a violin obligato to this song making it still more effective as a concert number. It can be had of the publishers by remitting ten cents.

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Sag' mir, wie kann ich dir Ret - tung ge - win - nen,
Am schnee'- gen Hals hast du in - nig ge - bor - gen

1. Like Se - ba's dove, on thy snow - y neck bring - ing
2. Cheer thee, my bird_ were it life's eb - bing flut - ter,

Ret - tung dem Brust - der die Bot schaft ent lockt!
Sü - sses - ten Lie - bes - glücks hei - lig - sten Schwur.

1. Love's writ - ten vows from my lov - er to me.
2. This fond - ling bos - om should woo it to stay.

A - ber du stirbst nun nach treu - em Voll - bring - en,
Ach, da du fern warst, wie zählt ich die Stun - den;

1. Oh, in thy ab - sence, what hours did I num - ber!_
2. But no_ thou'rt dy - ing_ thy last task is ov - er_

2. Op - fer der Lie - be; d - - de nun ver - sehrt!
1. Klag - te oft: Vög - lein wie lang - e du säumst!

p

1. Say - ing oft, "I - dle bird, how could he rest!"
2. Fare - well, sweet mar - tyr to Love and to me!

p cres.

Ped. * Ped. *

2. Lä - cheln des Glü - - ckes hat dein kühn Ge - ling - - en In Thränen des
1. Doch du bist hier und bist da - mit ent - bun - - den; Nun ge - he zur

ff

1. But thou art come at last, take now thy slum - - ber, And lull thee in
2. The smiles thou hast wak - en'd by news from my lov - - er, Will now all be

f.f

Ped. * Ped. * Ped. * Ped. * Ped.

2. Leids und der Trau - er ver - kehrt.
1. Ruh' und merk' was du träumst.

1. dreams of all thou lov'st best.
2. turn'd in to weep - ing for thee.

mf p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

TO THE CIRCUS.

GALOP.

Vivo. ♩ = 138.

24.

f *dim.* *p*

sfz *cres.* *f*

Ped. ✲

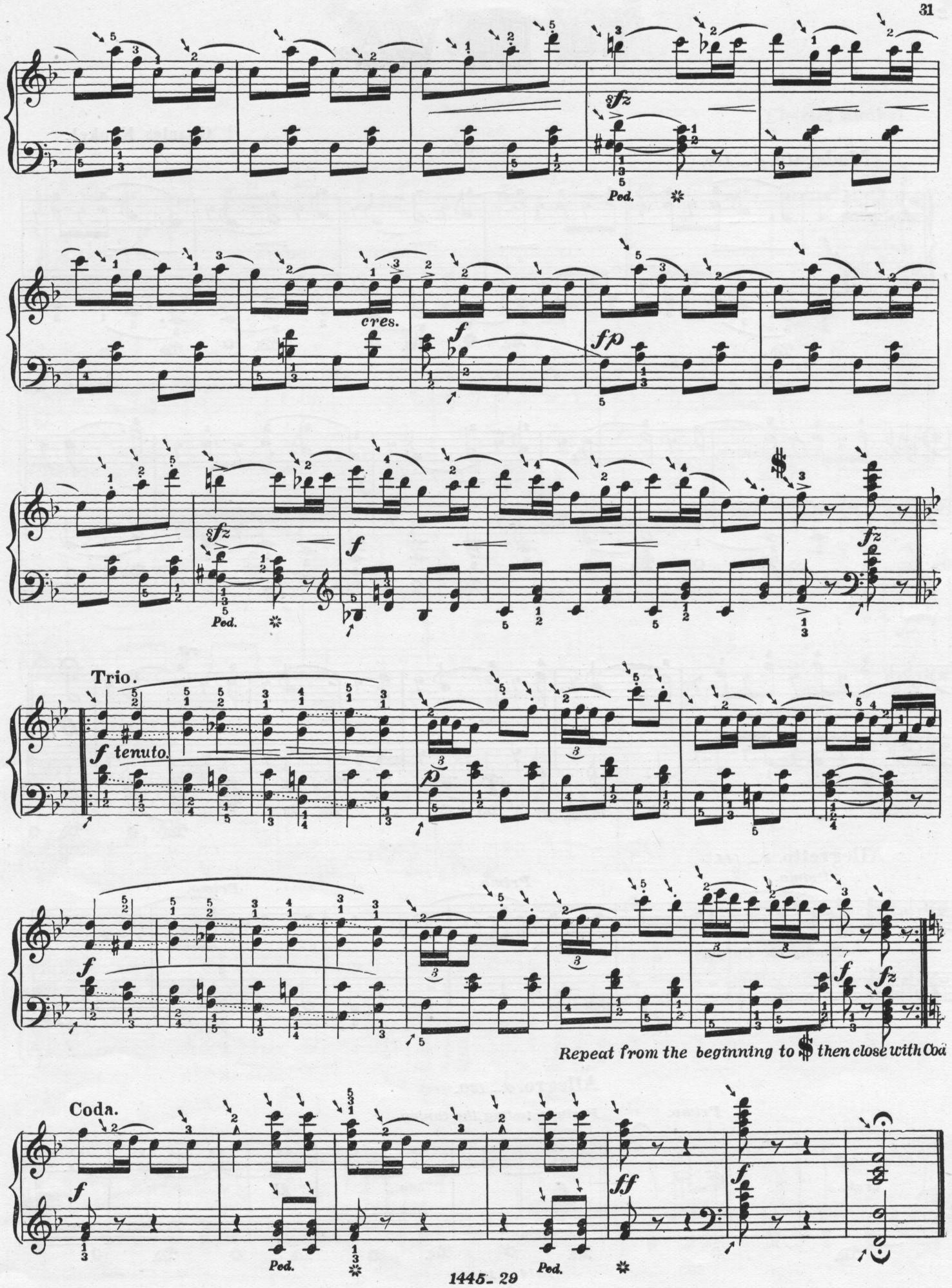
fp *sfz* *f*

Ped. ✲

fz *f* *mf* *f*

f *p*

p


Ped.
cres.
Trio.
tenuto.
Repeat from the beginning to then close with Coda
Coda.
Ped.

"FO" DE WA.

Charles Kunkel.

Moderato. ♩ = 120.

Secondo.

f

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

rit.

ff

Ped. * Ped. * Ped. * Ped. * Ped. *

Allegretto. ♩ = 144.

Primo. *Primo.* *Primo.*

Tuning the Banjo.

mf

Allegro. ♩ = 120.

Primo.

Prelude testing the tuning.

cresc.

f *p*

Ped. * Ped. * Ped. * Ped. * Ped. *

1614 - 10

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"FO" DE WA'.

Charles Kunkel.

Moderato. ♩ = 120.

Primo.

f

f

rit,

ff

Allegretto ♩ = 144.

Tuning the Banjo.

p

Secondo.

Secondo.

Allegro ♩ = 120.

Prelude testing the tuning.

secco.

ff

Secondo.

f

p

♩ = 116.

Banjo Solo.

Secondo.

p

mf *f*

Ped. * Ped. * Ped. * Ped. *

mf *f* *mf* *f* *mf* *f*

Ped. * Ped. * Ped. *

f *f* *f*

Ped. * Ped. * Ped. *

♩= 116.

Banjo Solo.

Primo.

p Giocoso

f

Ped. ✲ Ped. ✲ Ped.

Ped. ✲ Ped. ✲ Ped.

mf

Ped. * Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * f Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. *

ff mf

Ped. * Ped. *

ff mf

Ped. * Ped. *

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

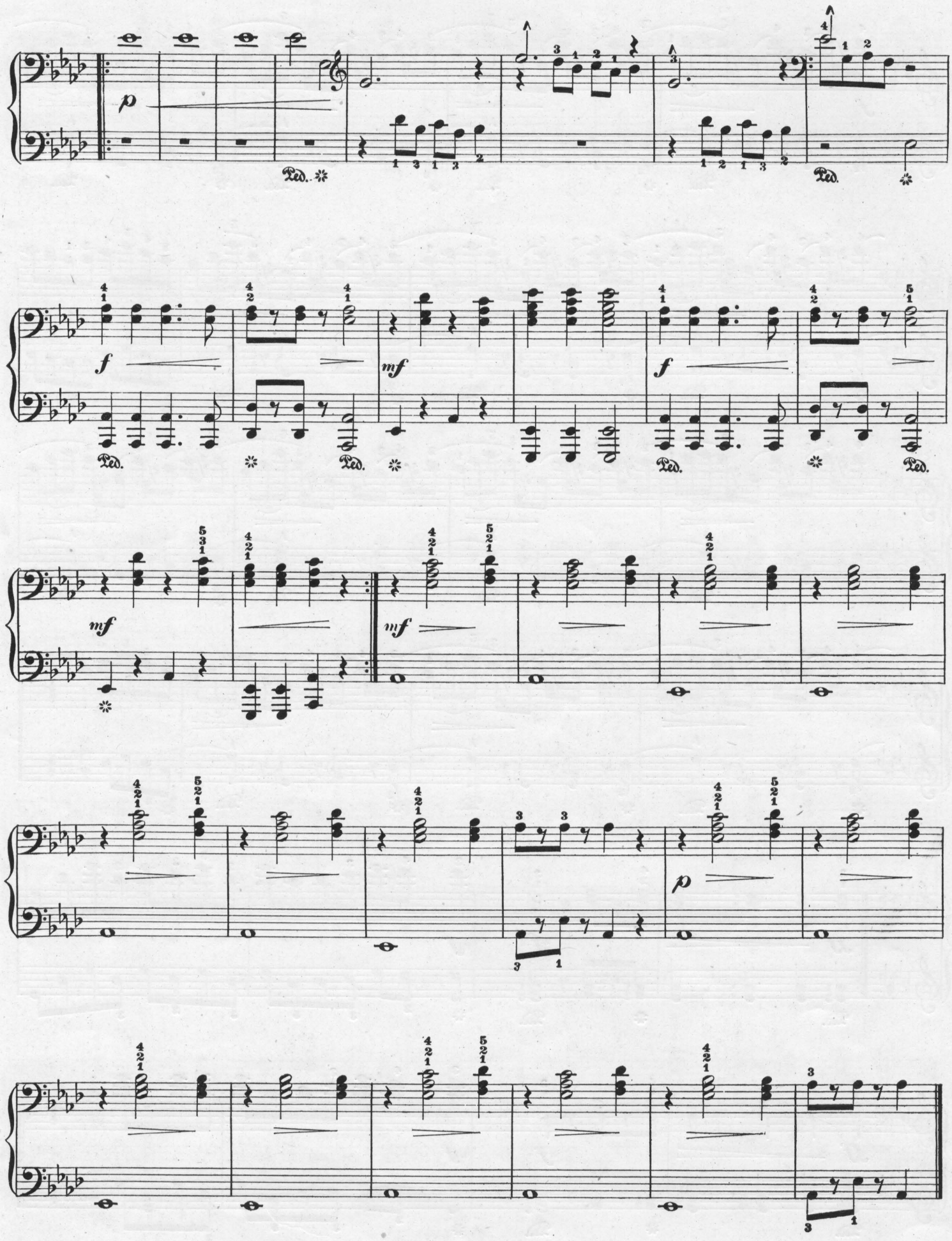
Ped. ✲ Ped. ✲ Ped. ✲ Ped.

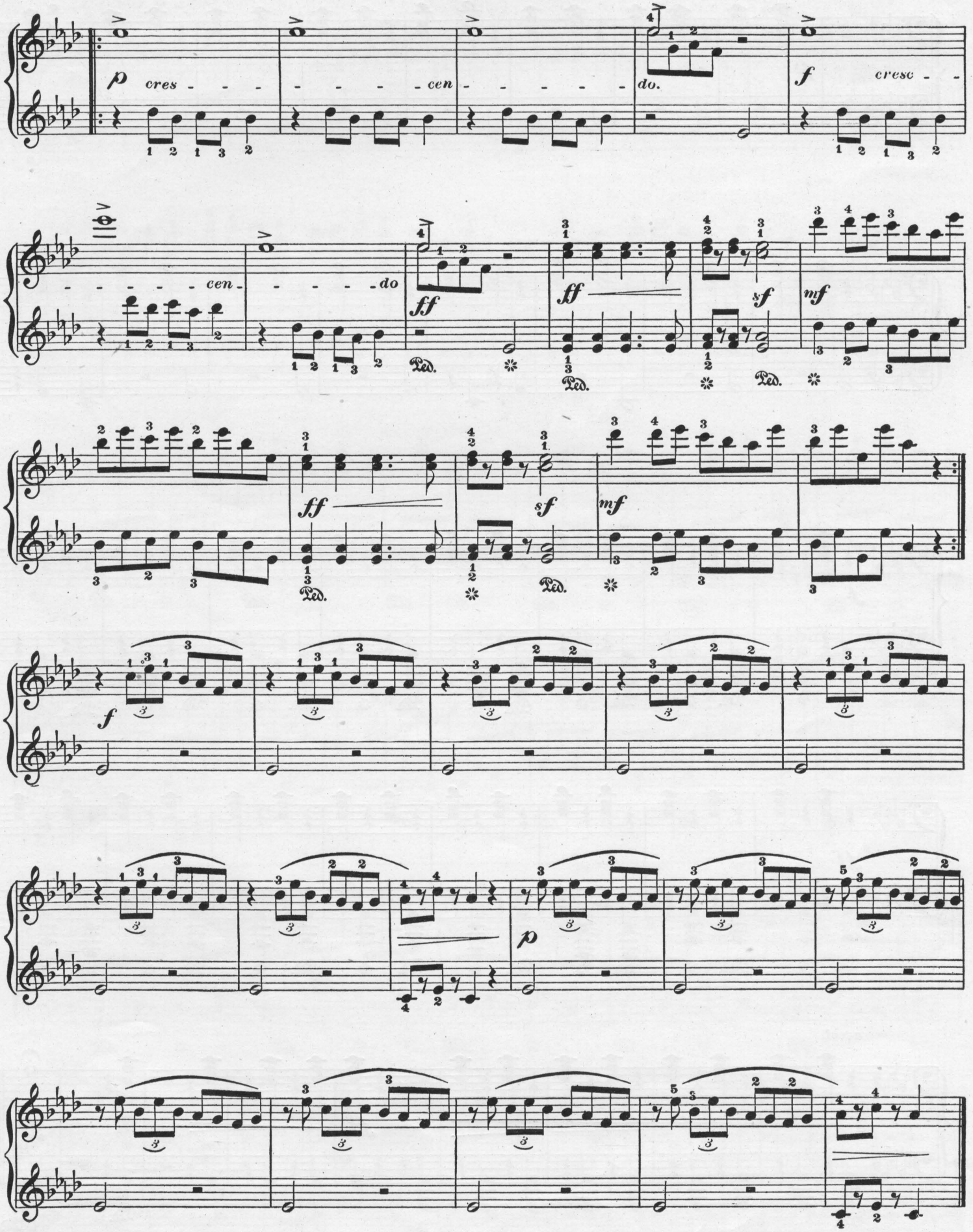
ff *sf* *mf*

Ped. ✲ Ped. ✲

ff *sf* *mf*

Ped. ✲ Ped. ✲


p
Ped.
f
mf
f
Ped.
mf
mf
p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Presto. 𝅗𝅥 = 160.

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mf

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Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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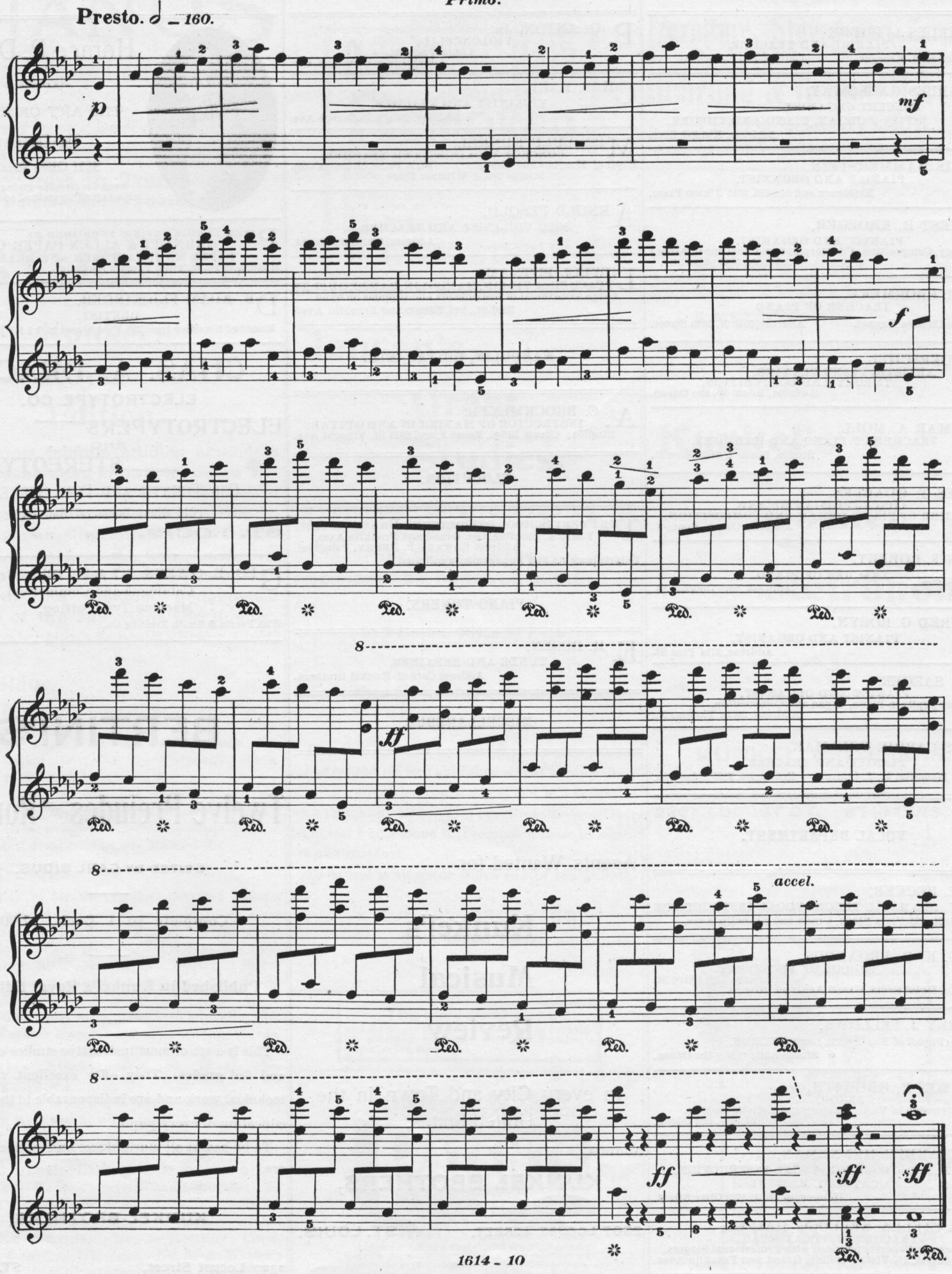
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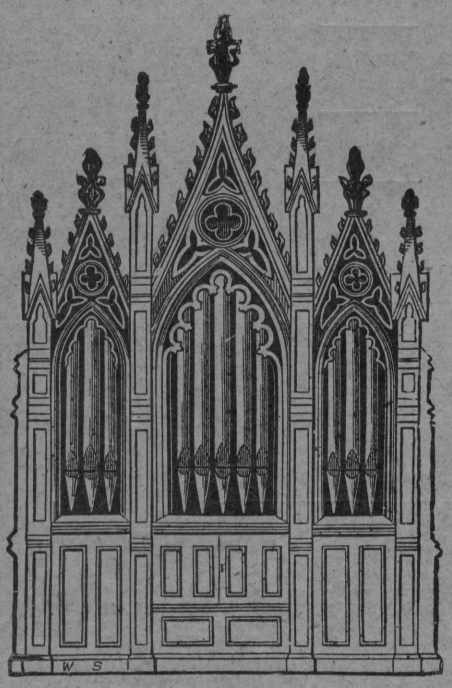

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